

Auction Cat.

Please Return to Office

ETCHINGS

From the Collection of

DAVID BANDLER, ESQ.

1589

PLAZA ART AUCTION GALLERIES, INC.

9, 11 AND 13 EAST 59TH STREET, NEW YORK; N. Y.

TELEPHONE VOLUNTEER 5—0060-0061

ETCHINGS · DRYPOINTS

From the Collection of

DAVID BANDLER, ESQ.

NEW YORK CITY

Including Examples by

BENSON, BUHOT, CAMERON, EBY, GRIGGS, HADEN, McBEY, PENNELL,
ZORN, WHISTLER

AND OTHERS EQUALLY AS IMPORTANT



PUBLIC SALE No. 1599

To Be Sold At Public Auction

FRIDAY EVENING, OCTOBER 22ND, 1937

AT 8:15 O'CLOCK

On Exhibition

SUNDAY, OCTOBER 17TH, *from* 2 to 5 P. M.

And daily thereafter until time of sale

From 9 A. M. to 6 P. M.

Special Exhibition Thursday Evening, October 21st, Until 9 o'clock

EDWARD P. AND WILLIAM H. O'REILLY
AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; THE PLAZA ART AUCTION GALLERIES, INC., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify THE PLAZA ART AUCTION GALLERIES, Inc., of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: The records of the Auctioneers and THE PLAZA ART AUCTION GALLERIES, INC., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damages shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of two per cent (2%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. AND W. H. O'REILLY, AUCTIONEERS.

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Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY BE
OBTAINED FOR ONE DOLLAR

FRIDAY EVENING, OCTOBER 22nd, 1937

AT 8:15 O'CLOCK

FRANK W. BENSON

Celebrated American painter and etcher, born at Salem, Massachusetts, March 24, 1862. Benson's prints have made a wide appeal to collectors in the United States and abroad; he has enlisted in the ranks of his admirers not only lovers of art but also lovers of nature. There is a basis for this two-fold appeal in his occupation with two distinct fields of endeavor, the accurate registering of natural appearances, but natural appearances seen according to certain rhythmic principles of design. His prints are not only accurate documents but studies in harmonious and beautiful arrangement.

1. FLYING WIDGEON. *Etching.*

10/20 *Paff, No. 231. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.*

2. DORY FISHERMAN. *Etching.*

10/25 *Paff, No. 267. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.*

3. THE TROUT STREAM. *Etching.*

17 1/2/30 *Paff, No. 89. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.*

4. THE GUIDE. *Drypoint.*

30/95 *Paff, No. 185. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression on heavy Japan paper, with slight printer's fold on upper left, as published.*

5. THE TWO CANOES. *Etching.*

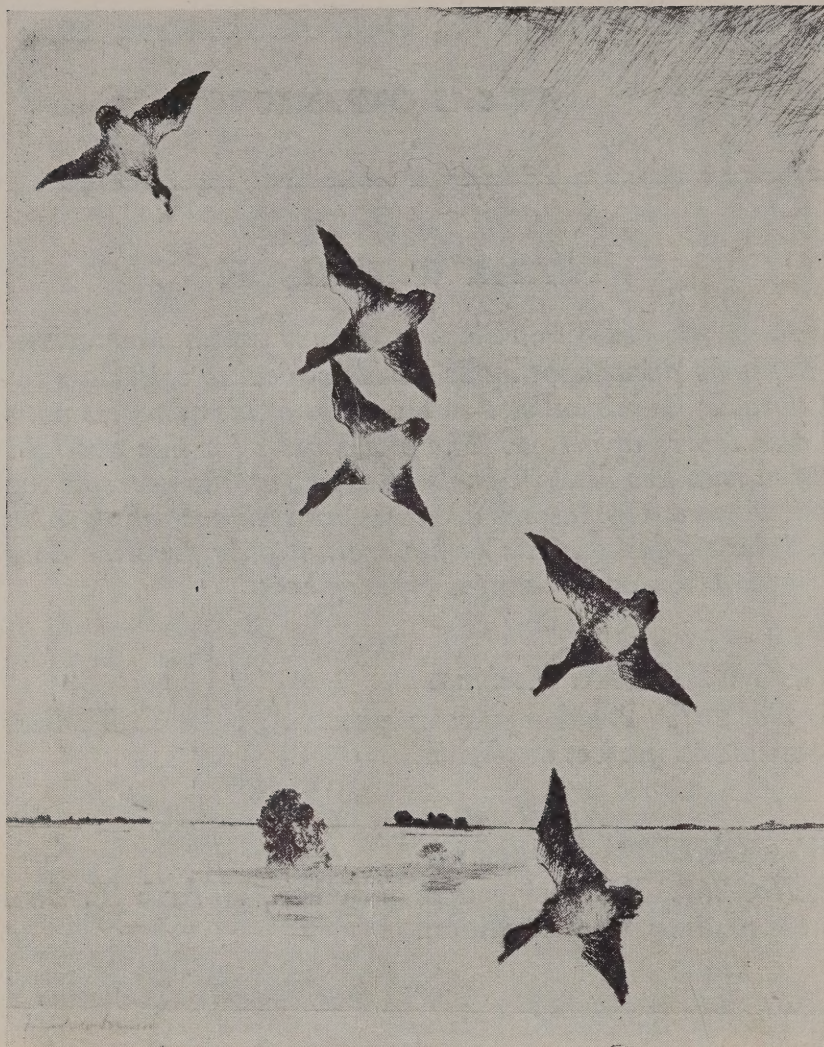
10/20 *Paff, No. 266. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.*

6. DEER HUNTER. *Etching.*

20/30 *Paff, No. 229. Proof signed in pencil . . . Frank W. Benson. Fine impression, in good condition.*

7. THE PASSING FLOCK. *Etching.*

17 1/2/25 *Paff, No. 277. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.*



[NUMBER 8]

FRANK W. BENSON—(Continued)

8. ON SWIFT WINGS. *Etching.*

Paff, No. 264. Published state. Proof signed in pencil . . . *Frank W. Benson.* Very fine impression, in perfect condition. Edition limited to 150 proofs.

[SEE ILLUSTRATION]

9. GEESE DRIFTING DOWN. *Etching.*

Paff, No. 287. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

FRANK W. BENSON—(Continued)

10. PAIR OF PINTAILS. *Drypoint.*

Paff, No. 294. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

11. EVENING FLIGHT. *Etching.*

Paff, No. 270. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

12. YELLOWLEGS IN SUNLIGHT. *Drypoint.*

Paff, No. 285. Proof signed in pencil . . . Frank W. Benson. Rich impression, in perfect condition.

13. OLD TOM. *Etching.*

Paff, No. 246. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition. Edition limited to 150 proofs.

14. SHELDRAKE'S BROOD. *Drypoint.*

Paff, No. 258. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

15. TEAL. *Drypoint.*

Paff, No. 227. Published state. Proof signed in pencil . . . Frank W. Benson. Rich impression, in perfect condition.

16. CANVASBACKS. *Etching.*

Paff, No. 261. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

17. THE RIVER. *Etching.*

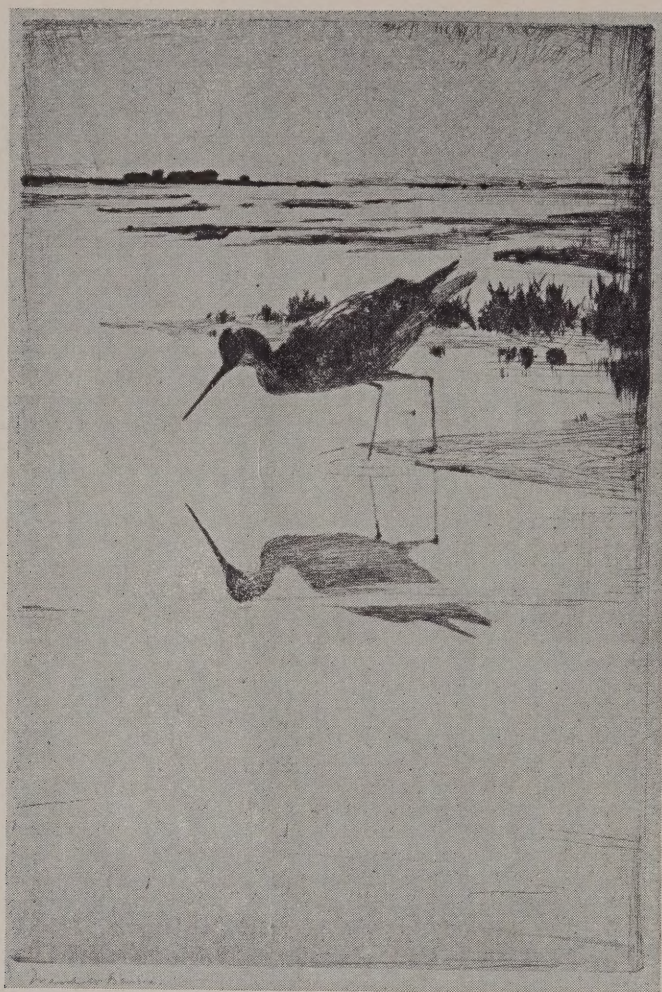
Paff, No. 297. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

18. IN DROPPING FLIGHT. *Drypoint.*

Paff, No. 255. Published state. Proof signed in pencil . . . Frank W. Benson. Very fine proof, in perfect condition. Edition limited.

19. NIGHT FALL. *Drypoint.*

Paff, No. 191. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.



[NUMBER 20]

FRANK W. BENSON—(Continued)

20. LONE YELLOWLEG. *Drypoint.*

Paff, No. 280. Published state of a limited edition. Proof signed in pencil . . . *Frank W. Benson*. Brilliant impression, in perfect condition.

[SEE ILLUSTRATION]

21. RIPPLING WATERS. *Etching.*

Paff, No. 236. Proof signed in pencil . . . *Frank W. Benson*. Fine impression, in perfect condition.

FRANK W. BENSON—(Continued)

22. DUCK BLIND. *Etching.*

52 1/2 / 90
Paff, No. 245. Proof signed in pencil . . . Frank W. Benson. Rich impression, in perfect condition. Edition limited to 150 proofs. From the Dr. Thomas R. Bennett Collection.

23. YELLOWLEGS ALIGHTING. *Drypoint.*

100 / 125
Paff, No. 187. Proof signed in pencil . . . Frank W. Benson. Edition limited to 100 proofs. Fine impression, in perfect condition.

24. SHELDRAKE. *Etching.*

10 / 25
Paff, No. 268. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame.

25. EVENING. *Etching.*

22 1/2 / 35
Paff, No. 235. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame. No. 41 of an edition limited to only 50 proofs.

26. WILD FOWLER. *Etching.*

95 / 150
Paff, No. 220. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame. Edition of 150 proofs.

27. SHELDRAKE—EVENING. *Etching.*

10 / 25
Paff, No. 260. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame.

28. WINTER YELLOWLEGS. *Drypoint.*

50 / 90
Paff, No. 279. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame.

29. THE VISITOR. *Etching.*

11 1/2 / 35
Paff, No. 247. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame.

30. NIGHTFALL. *Drypoint.*

15 / 35
Paff, No. 259. Published state. Proof signed in pencil . . . Frank W. Benson. Fine impression, in narrow black frame.

31. ON SWIFT WINGS. *Etching.*

35 / 60
Paff, No. 264. Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition.

EDMUND BLAMPIED

CONTEMPORARY ENGLISH ETCHER

"With impressive sincerity and the slenderest basis of vital draughtsmanship, he pictures peasants, farm work and the heavy farm horses in the landscape of the land of his birth."

32. THE JOY RIDE. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition. Edition limited.
From the Dr. Thomas L. Bennett Collection.

33. OSTEND. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition. No. 68 of an edition limited to 100 proofs.
From the Dr. Thomas L. Bennett Collection.

34. STABLE. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition.

35. OSTEND HORSE. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition. No. 58 of an edition limited to 100 proofs.

36. L'HOMME A CHEVAL. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in narrow black frame.

37. POLITICS. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition.

38. NORMANDY FISHERMEN. *Drypoint.*

Published state. Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition.



[NUMBER 39]

MUIRHEAD BONE

CELEBRATED CONTEMPORARY SCOTCH ETCHER

"His earliest etchings and drypoints date from 1898. Like several etchers who have distinguished themselves in after life by a style of marked originality, he found out the technique for himself, or at least without a definite course of study under any teacher or in any school of engraving."—CAMPBELL DODGSON.

39. PICCADILLY CIRCUS, 1915. *Drypoint.*
Dodgson, App. No. 9. Proof signed in pencil. Muirhead Bone.
 Rich impression, in black frame.
A fine example of Bone's technique in mastering shadows.

[SEE ILLUSTRATION]

40. FISHMARKET, VENICE. *Drypoint.*
Dodgson, No. —. Proof signed in pencil . . . Muirhead Bone. Superb
 rich impression, in black frame. Edition limited.

41. CANAL AND BRIDGE OF APOSTOLI, VENICE. *Drypoint.*
Dodgson, No. —. Proof signed in pencil . . . Muirhead Bone. Fine
 rich impression, in perfect condition.

ARTHUR BRISCOE

ENGLISH: 1873-

Arthur Briscoe is a name known alike to collectors of fine prints and tanned seafaring men in every port. Connoisseurs can not agree as to who is the greatest contemporary etcher or the greatest contemporary landscape etcher, but they all agree that Briscoe is the greatest living etcher of sailing boats and seamen. His field is limited but he has mastered it.

30/50

42. THE TRAWLER. *Etching.*

Proof signed in pencil . . . *Arthur Briscoe*. Fine impression, in perfect condition, on old paper. Edition limited to 75 proofs of which this is No. 50.

20/50

43. ABANDONED. *Etching.*

Proof signed in pencil . . . *Arthur Briscoe*. Fine, rich impression, on green paper. Edition limited to only 75 proofs of which this is No. 53. One of Briscoe's later etchings.

15/35

44. HAULING THE NETS. *Etching.*

Proof signed in pencil . . . *Arthur Briscoe*. Fine impression, in perfect condition. Edition limited to only 75 proofs of which this is No. 10.

30/75

45. THE MAIN RIGGING. *Etching.*

Published state. Proof signed in pencil . . . *Arthur Briscoe*. Very fine impression, in black frame. Edition limited to 75 proofs.

35/90

46. HAULING THE TOP SAIL. *Etching.*

Proof signed in ink . . . *Arthur Briscoe*. Fine, brilliant impression, in perfect condition. Edition limited to only 75 proofs of which this is No. 44.

45/90

47. MAKE FAST! *Etching.*

Proof signed in ink . . . *Arthur Briscoe*. Brilliant impression, in good condition. Edition limited to 75 proofs of which this is No. 23. Bears stamp of extraordinary edition.

FELIX BRACQUEMOND

CELEBRATED FRENCH ETCHER OF THE NINETEENTH CENTURY

48. LE VIEUX COQ. *Etching.*

Beraldi, No. 222. Proof signed in pencil . . . Bracquemond. Fine brown ink proof, in narrow black frame. Repair on upper left portion. RARE. "But still a more famous plate, because most strongly characteristic, is 'Le Vieux Coq,' a masterly portrait of Chanticleer, in all the dignity and pomp of his mature vigor and serene self-sufficiency."—FRANK WEITENKAMPF.

FELIX BUHOT

CELEBRATED FRENCH ETCHER

BORN IN 1847; DIED IN PARIS IN 1898

" . . . Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the form of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—LEONCE BENEDITE.

49. MATINEE D'HIVER SUR LES QUAIS. *Etching.*

Bourcard, No. 169. Proof signed in pencil . . . Felix Buhot. Also bears the red owl insignia. Rich impression, in narrow black frame.

50. VIEUX CHANTIER A ROCHESTER. *Etching.*

Bourcard, No. 147. Proof signed in pencil . . . Felix Buhot. Also bears red owl stamp of Buhot. Rich impression, on brownish paper. Second state. Edition limited to only 20 proofs. Plate destroyed. From the Beurdeley Collection.

51. EMBARQUEMENT A TREUVILLE. *Etching.*

Bourcard, No. 126. Proof signed in pencil . . . Felix Buhot. Also stamped with the red owl Buhot insignia. Second state. Very fine impression, in perfect condition, on thin paper.

52. LE RETOUR DES ARTISTES. *Etching and Acquatint.*

Bourcard, No. 135. Signed in the plate . . . Buhot. Fine impression, in perfect condition. Published Cadart Edition.



[NUMBER 53]

FELIX BUHOT—(Continued)

- 45/150
53. WESTMINSTER PALACE, LONDON. *Etching.* *Bourcard, No. 152.* Proof signed in pencil . . . *Felix Buhot.* Also bears the red owl insignia of Buhot. Rich brown impression, on heavy paper, slightly foxed. Executed in 1884.

[SEE ILLUSTRATION]

- 30/100
54. LA PLACE BREDA. *Etching and Drypoint.* *Bourcard, No. 128.* Signed in the plate . . . *Felix Buhot, Paris, 1879.* Fine impression, in perfect condition.

- 35/90
55. LA FETE NATIONALE AU BOULEVARD DE CLICHY. *Etching.* *Bourcard, No. 127.* Signed in the plate . . . *Felix Buhot, 1878 Clichy.* Fine impression, fold in upper right. Third state.



[NUMBER 56]

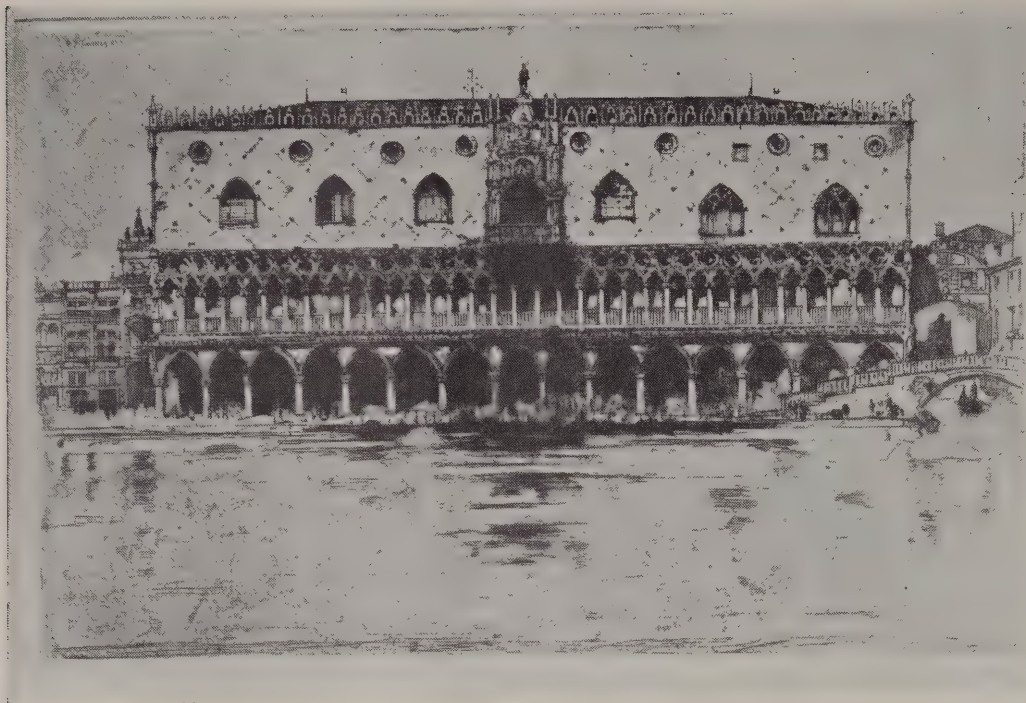
FELIX BUHOT—(*Continued*)

- 25/100 56. THE CLOCK TOWER, WESTMINSTER. *Etching and drypoint.*
Bourcard, No. 156. Fifth state before margins were removed in sixth.
 Stamped with the red owl insignia of Felix Buhot. Fair impression.
 Mounted. Framed.

[SEE ILLUSTRATION]

- 15/15 57. CONVOI FUNEBRE AU BOULEVARD DE CLICHY. *Etching.*
Bourcard, No. 159. Third state, proof signed in pencil . . . *A mon ami*
Gustave Bourcourd, Felix Buhot, Paris, 1890. Fine rich impression,
 fair condition.

- 27-50/80 58. DEBARQUEMENT EN ANGLETERRE. *Etching.*
Bourcard, No. 121. Proof signed in the plate . . . *Felix Buhot, 1879.*
 Also bears the red owl Buhot insignia. Fine impression, on brownish
 paper.



[NUMBER 59]

SIR DAVID Y. CAMERON

SCOTTISH: 1865-

Malcolm C. Salaman, English critic, places Cameron among the great etchers of all times in these words: "All the honors and distinctions that have come to the master from Academies, Societies, the State and Sovereign are but synonyms for that artistic honor which is the true inwardness of any work that bears the name of D. Y. Cameron."

59. THE DUCAL PALACE, VENICE. *Etching.*

Rinder, No. 326. Proof signed in pencil . . . D. Y. Cameron. Rich impression, in narrow black frame.

[SEE ILLUSTRATION]

60. GLEN STRAE. *Etching and Drypoint.*

Rinder, No. 478. Proof signed in pencil . . . D. Y. Cameron. Rich tone impression, in black frame.

ROLAND CLARK

AMERICAN: 1874-

Mr. Clark's name is so closely linked with the subject matter that he chooses for his etchings that one can hardly think of wild fowl without recalling his art. While he cannot claim the honor of being dean of American duck etchers, his work certainly merits a place alongside of the best and he has many hunter friends who put him first.

61. BREAK O'DAY. *Drypoint.*

Published state. Proof signed in pencil . . . Roland Clark. Fine impression, in perfect condition.

62. FLUTTERED FIELDS. *Drypoint.*

Published state. Proof signed in pencil . . . Roland Clark. Fine impression, in perfect condition.

63. GREY DAWN. *Etching and Drypoint.*

Published state. Proof signed in pencil . . . Roland Clark. Strong proof, in perfect condition.

64. PINTAILS NO. 2. *Drypoint.*

Published state. Proof signed in pencil . . . Roland Clark. Fine impression, in perfect condition.

KERR EBY

CELEBRATED CONTEMPORARY AMERICAN ETCHER

65. MIST ON THE AGAWA. *Etching.*

Published state. Proof signed in pencil . . . Kerr Eby. Fine impression, in perfect condition. Edition limited to 90 proofs. Mounted.

66. MEVOGISSEY. *Etching.*

Published state. Proof signed in pencil . . . Kerr Eby. imp. Fine impression, in perfect condition. Edition limited to 90 proofs.

KERR EBY—(Continued)

67. NIGHT: HIGH ISLAND, MAINE. *Etching.*

Published state. Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition.

68. CAISSONS GO ROLLING ALONG. *Etching.*

Published state. Proof signed in pencil . . . *Kerr Eby.* Strong impression, in perfect condition. . . Edition limited to 90 proofs.

69. PORTAGE. *Etching.*

Published state. Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition. Edition limited to 90 proofs.

70. INFANTRY, CHATEAU THIERRY. *Lithograph.*

Published state. Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition.

71. NORTH COUNTRY. *Etching.*

Published state. Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition. Edition limited to 90 proofs.

72. SPRING FRESHETS. *Etching.*

Published state. Proof signed in pencil . . . *Kerr Eby, imp.* Fine impression, in perfect condition. Plate destroyed.



[NUMBER 73]

F. L. GRIGGS

ENGLISH: 1876

"In the etching of Mr. Griggs we must not look for incident. To appreciate them our minds must be attuned to peaceful meditation at the evening hour, sung in immortal voice by Gray and Collins . . . No other living etcher approaches Palmer so closely in the high finish of his finely etched work, where in all the intricacy of its cross-hatching there is always light enough for the eye to penetrate into the gloomiest depths."—CAMPBELL DODGSON.

73. THE MAYPOLE. *Etching.*

Published state. Proof signed in pencil . . . *F. L. Griggs*. Rich impression, in narrow black frame.

[SEE ILLUSTRATION]

74. MAUR'S FARM. *Etching.*

Proof signed in pencil . . . *F. L. Griggs*. Rich impression, in perfect condition, on old paper. Only 17 impressions in this state. RARE.

75. PALACE COURT. *Etching.*

Proof signed in pencil . . . *F. L. Griggs*. Rich impression, in perfect condition.



[NUMBER 76]

SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. HAMERTON.

76. SUNSET IN IRELAND. Drypoint.

Harrington, No. 51. Superb second state. Proof signed in pencil . . . Seymour Haden. Rich impression, on brownish tone paper, in narrow black frame. Executed in 1863.

"In two or three of the drypoints, 'Sunset in Ireland' is the by far, where he is quite himself, he is exquisite, in feeling, in line, and in colour, this is one of the most beautiful landscapes ever made, far better than any by Rembrandt, far better than any of Whistler's; but in this case Haden was doing something for himself."—JOSEPH PENNELL.

[SEE ILLUSTRATION]

77. MYTTON HALL, LANCASHIRE. Drypoint.

Harrington, No. 14. Proof signed in pencil . . . Seymour Haden. Rich impression, on reddish-brown paper, in narrow black frame. RARE.



[NUMBER 78]

SIR FRANCIS SEYMOUR HADEN—*Continued*

78. BREAKING UP OF THE AGAMEMNON. *Etching.*

Harrington, No. 145. Second state of two. Proof signed in pencil . . . Seymour Haden. Fine, rich impression, in brownish ink, in narrow black frame. One of Haden's most noteworthy plates.

[SEE ILLUSTRATION]



[NUMBER 79]

79. SHERE MILL POND. *Etching.*

Harrington, No. 38. Signed in the plate . . . Seymour Haden, 1860. Very fine impression, in narrow black frame.

" . . . He is a master of foliage, he has drawn some trees magnificently, both as to wood and leaves; there is no better stem and branch drawing than his in all contemporary art."—P. G. HAMERTON.

[SEE ILLUSTRATION]



[NUMBER 80]

SIR FRANCIS SEYMOUR HADEN—*Continued*

- 45 90 80. KENSINGTON GARDENS. (SMALLER PLATE) *Etching.*
Harrington, No. 12. Proof signed in pencil, . . . Seymour Haden. Fine
 impression, on Japanese paper, in narrow black frame.

[SEE ILLUSTRATION]

CHILDE HASSAM

AMERICAN: 1859-1934

"Childe Hassam has looked about him and found in the fields and the streets, on the country roads, and by the shores of his native land, infinite material of beauty awaiting the eye of him who can see and the hand of him who can transcribe it. He has done so through many years and with consistent success."
 —JOHN TAYLOR ARMS.

- 42 50/65 81. EASTHAMPTON ELMS IN MAY. *Etching.*
Clayton, No. 254. Proof signed in pencil, with the conventional . . .
 C. H., *imp.* Fine impression, in perfect condition. One of the East-
 hampton set.

CHILDE HASSAM—*Continued*

82. THE AVENUE OF THE ALLIES. *Drypoint.*

Clayton, No. 147. Proof signed in pencil with the conventional . . .
C. H., imp. Fine impression, in good condition. Location is 5th Avenue and 59th Street in 1918. Plate destroyed.

83. WAYSIDE INN—OAKS IN SPRING. *Etching.*

Clayton, No. 261. Proof signed in pencil, with the conventional . . .
C. H., in circle, imp. Fine impression, in perfect condition. Landscape in Sudbury, Mass. Plate destroyed 1926.

84. THE HAY BARN. *Etching.*

Clayton, No. 160. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Fine impression, in perfect condition. Barn belonging to the artist's friend in New Hampshire. Plate destroyed. 1920.

85. HOME SWEET HOME COTTAGE NO. 1. *Etching.*

Clayton, No. 174. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Fine rich impression, in perfect condition. One of the Easthampton set.

86. HOME SWEET HOME COTTAGE NO. 2. *Etching.*

Clayton, No. 229. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Fine impression, in perfect condition. Plate destroyed. 1923. One of the Easthampton set.

87. OAK AND OLD HOUSE IN SPRING. *Etching.*

Clayton, No. 344. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Fine impression, on old paper, in perfect condition. One of the Easthampton set. 1931.

88. SPRING IN CHARLESTON. *Etching.*

Clayton, No. 240. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Fine impression, in perfect condition. 1923.

89. THE LION GARDINER HOUSE, EASTHAMPTON. *Etching.*

Clayton, No. 159. Proof signed in pencil, with the conventional . . .
C. H. in circle, imp. Rich impression, in perfect condition. Plate destroyed. 1920.

90. ROAD TO PROMISED LAND. *Etching.*

Clayton, No. 291. Proof signed in pencil, with the conventional . . .
C. H., imp. Brilliant impression, in perfect condition. One of the Easthampton set

AUGUSTE LEPERE

CELEBRATED FRENCH ETCHER. BORN 1849; DIED 1918

"In one phrase is summed up the essential aim of the engraver who treats his art with respect: 'Not to imitate; to express.' Lepere has followed his own doctrine to its natural conclusion . . . he works with a plentitude of science, but also with unwearied freshness of inspiration."—ELIZ. LUTHER CARY.

91. VEILLE PASSERELLE, BORDO DU MORIN. Etching.

25/50 First state. Proof signed in pencil . . . A. Lepere. Only 9 proofs of this state of which this is No. 6. Fine impression, in narrow black frame. RARE.

MARTIN LEWIS

"We are reminded of Meryon, but where Meryon projects his conceptions in terms of line, Lewis thinks in mass—a mass made up of an infinite number of lines in which the solitary line loses its individuality."—CHILDE REECE.

92. WINDY DAY. Etching.

12/30 Published state. Proof signed in pencil . . . Martin Lewis. Fine impression, in perfect condition.

93. SNOW ON THE "L". Etching.

10/20 Published state. Proof signed in pencil . . . Martin Lewis. Rich impression, in perfect condition.

JAMES McBEY

Celebrated Scottish etcher, born at Newburgh, Aberdeenshire, December 23, 1883. Among the two hundred published prints of McBey, a certain number stand out from their fellows, on account of their striking qualities of conception and execution. These convey a superb impression of vitality and dynamic force. This is visible not only in the prints that picture life and movement, such as men at work and nature in her active moods, but also in the quieter subjects of calm and repose. There is nothing static here. "He has a magical touch in the use of the needle and drypoint hardly equalled since Whistler, and a power of human expression superadded to his work as a landscape artist."—A. M. HIND, *A History of Engraving and Etching*.

94. THE DOORWAY. Etching.

100 Subsequent to Hardie. Proof signed in ink . . . James McBey. Rich impression, on old paper, in perfect condition. No. LXX of an edition limited to 80 proofs. Executed in 1925.



[NUMBER 95]

JAMES McBEY—*Continued*

95. LA FAVA. *Etching and Drypoint.*

Hardie, No. 228. Proof signed in ink . . . *James McBey.* Exceptional fine proof, on greenish toned paper, in perfect condition. No. XI of an edition limited to only 80 proofs. Published in 1925. One of McBey's noted examples.

[SEE ILLUSTRATION]

96. THE SNIPER. *Drypoint.*

Hardie, No. 195. Proof signed in ink . . . *James McBey.* Fine impression, in perfect condition. Location on Kurd Hill, October 31, 1917. Published in 1920. No. XXXI of an edition limited to 90 proofs.

JAMES McBEY—Continued

97. THE ADVANCE ON JERUSALEM. *Etching.*

25/75. *Hardie, No. 198.* Proof signed in ink . . . *James McBey.* Rich proof, in perfect condition. Location in Amwas, 1917. Published state, 1920. No. XLI of a limited edition.

98. PALESTINE: BLUE BONNETS OVER THE BORDER. *Etching.*

45/90. *Hardie, No. 196.* Proof signed in ink . . . *James McBey.* Fine impression, in perfect condition. Location in Rafa, 1917. Published state. No. XLI of a limited edition.

99. THE BRIDGE BY NIGHT. *Etching.*

40/90. *Hardie, No. 232.* Proof signed in ink . . . *James McBey.* Published state, etched in 1925. Very fine proof, on old greenish toned paper, in perfect condition. No. XII of an edition limited to 80.

100. SHIPPING IN THE GUIDECCA CANAL. *Etching.*

75/150. Published in 1930. Proof signed in ink . . . *James McBey.* Fine impression, on XVI Century Venetian paper, in perfect condition. Etched in 1924. No. X of an edition limited to 80 proofs.

101. RIO DEI GRECI. *Etching.*

30/95. *Hardie, No. 234.* Proof signed in ink . . . *James McBey.* Published state. Etched in 1925. Fine impression, in perfect condition. No. XLI of an edition limited to 80 proofs.

102. PALAZZO DEI CAMERLENGHI. *Etching.*

70/175. *Subsequent to Hardie.* Proof signed in ink . . . *James McBey.* Published state. Etched in 1915. Rich proof, in perfect condition. No. XXXVIII of a limited edition.

103. THE ZUIDER ZEE. *Drypoint.*

75/175. *Hardie, No. 220.* Proof signed in ink . . . *James McBey.* Fine impression, in narrow black frame. Marked No. 1 of edition limited to 76 impressions.

104. ALBERT BASIN, ABERDEEN. *Etching.*

15/50. Etched in 1905. Proof signed in ink . . . *James McBey to H. G. Webb.* Fine impression. Plate destroyed. Mounted for framing

CHARLES MERYON

FRENCH: 1821-1868

"Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Durer and Rembrandt live forever."—P. G. HAMERTON.

105. LA POMPE NOTRE DAME. Etching.

Wright, No. 31. Signed in the plate . . . C. Meryon. Rich brown toned ink impression, in narrow black frame. Printed by Delatre.

JOSEPH PENNELL

CELEBRATED AMERICAN ILLUSTRATOR, ETCHER AND LITHOGRAPHER

BORN IN PHILADELPHIA, 1860; DIED IN NEW YORK, 1926

As a pupil of the Philadelphia Academy of Fine Arts his unusual talent for etching was early recognized. He won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

106. THE BIGGEST OF ALL. Etching.

Wuerth, No. 853. Proof signed in pencil . . . Jo Pennell, imp. View of the Telephone and Telegraph Building on West St. Rich impression, in brown ink, on old paper, in perfect condition. This plate is Pennell's last etching, executed in 1925. Probably only 35 proofs. RARE.

107. GRAIN ELEVATORS, CHICAGO. Etching.

Wuerth, No. 592. Proof signed in pencil, on tab . . . Jo Pennell, imp. Fine impression, on old paper, in perfect condition. Plate destroyed. Edition about 50 proofs. Etched in 1910.

108. CUMBERLAND GATE, REGENT'S PARK. Etching.

Wuerth, No. 383. Proof signed in pencil . . . Jo Pennell, imp. Fine impression, in brownish ink, on old paper, in perfect condition. Etched in 1905. Plate destroyed. Edition about 75 proofs.

109. WEST FRONT, WESTMINSTER ABBEY. Etching.

Wuerth, No. 280. Proof signed in pencil . . . Jo Pennell. Etched in 1903. Plate destroyed. About 75 proofs. Fine impression, on old paper, in perfect condition

110. STOCK EXCHANGE, NEW YORK. Etching.

Wuerth, No. 331. Proof signed in pencil, quite illegible . . . Pennell. Fine impression, in good condition.

JOSEPH PENNELL—Continued

111. BELOW LONDON BRIDGE. *Etching.*

Wuerth, No. 269. Proof signed in pencil . . . *Jo Pennell.* Rich impression, in brownish ink, on old paper, in perfect condition.

112. FORTY SECOND STREET. *Etching.*

Wuerth, No. 350. Proof signed in pencil . . . *Jo Pennell.* Fine impression, in good condition, on thin paper. Plate destroyed. Edition about 75 proofs.

113. ST. PAUL'S PAVEMENT. *Etching.*

Wuerth, No. 366. Proof signed on the tab . . . *Jo Pennell, imp.* Fine impression, in narrow black frame. Plate destroyed. Etched in 1905. Edition probably 30 impressions.

114. MIST ON THE THAMES. *Aquatint.*

Wuerth, No. 247. Proof signed in pencil . . . *Jo Pennell, imp.* Executed in 1904. Marked No. 9 of an edition limited to probably 35 proofs. Fine impression, in narrow frame. Plate destroyed.

115. ST. JOHNS GATE. *Etching.*

Wuerth, No. 273. Proof signed in pencil . . . *Jo Pennell.* Etched in 1903. Fine impression, in narrow black frame. Edition limited to 75 proofs.

LEVON WEST

CELEBRATED CONTEMPORARY AMERICAN ETCHER

116. WINTER TRAIL. *Etching.*

Fine trail proof. Signed in pencil . . . *Levon West, imp.* Fine impression, in narrow black frame.

117. MOUNTAIN CLIMBERS. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Brilliant impression, in perfect condition. No. 53 of an edition limited to 100 proofs.

118. THE PORGY BOAT. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* No. 7 of an edition limited to 100 proofs

LEVON WEST—Continued

119. THE WHITE SAIL. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. No. 63 of a limited edition.

120. DUCK HUNTING. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Strong impression, in perfect condition.

121. ICEBERG LAKE. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. No. 10 of an edition limited to 100 proofs.

122. INDIAN MOTHER. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. No. 38 of an edition limited to 100 proofs.

123. FULL TIDE. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. No. 7 of a limited edition.

124. THE SKIER. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp., and L. W.* Brilliant impression, in perfect condition.

125. THE EAGLE. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Rich impression, in perfect condition. No. 74 of an edition limited to 100 proofs.

126. ENGLISH BAY. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Fine impression, in perfect condition. Trial proof No. V.

127. CASA BLANCA. *Etching.*

Published state. Proof signed in pencil . . . *Levon West, imp.* Rich impression, in perfect condition. No. 12 of a limited edition.



[NUMBER 128]

JAMES McNEILL WHISTLER

AMERICAN: 1834-1903

"In the case of a man of genius, we cannot measure him by the rules which we apply to ordinary commonplace humanity. No artist was ever less beholden to the rules and traditions of making pictures than he. He was a law unto himself. No man can imitate him successfully."—FREDERICK KEPPEL.
"His slightest plates are greater than the best of the ordinary run of artists."

128. THE LIMEBURNER. Etching.

Kennedy, No. 46. Signed in the plate . . . *Whistler*, 1859. Fine impression, in black frame. One of the Thames set.

[SEE ILLUSTRATION]

129. DROUET. Etching.

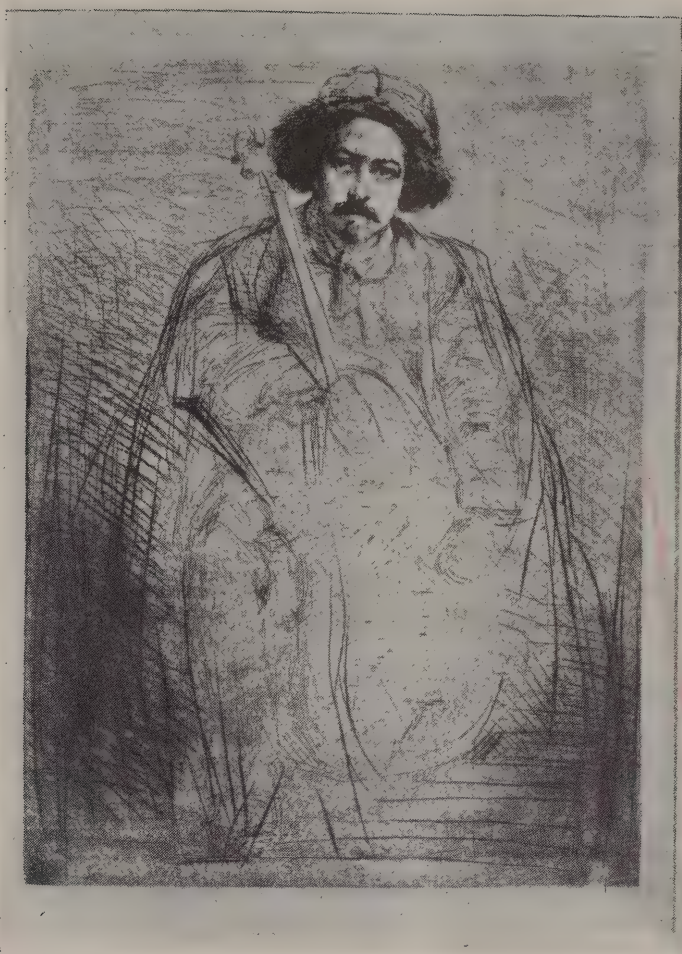
Kennedy, No. 55. Signed in the plate . . . *Whistler*, 1859. Fine impression, in narrow black frame. A fine portrait sketch of the famous sculpture.

130. THE UNSAFE TENEMENT. Etching.

Kennedy, No. 17. Third state. Signed in the plate . . . *Whistler*. Fine impression, in narrow black frame. One of the French set.

131. THE THAMES POLICE. Etching.

Kennedy, No. 44. Signed in the plate . . . *Whistler*. Etched in 1859. Fine impression in narrow black frame. One of the "Thames Set."



[NUMBER 132]

JAMES McNEILL WHISTLER—*Continued*

132. BECQUET. *Drypoint.*

Kennedy, No. 52. Fourth state. Fine impression, with slight rub in lower right corner, in narrow black frame. One of the Thames set, published in 1871.

[SEE ILLUSTRATION]

133. ROTHERITE. *Etching.*

Kennedy, No. 66. Third state of three. Signed in the plate . . . Whistler, 1860. Brilliant impression, in narrow black frame. One of the "Thames Set" published in 1871.

"This plate was made on the balcony of the Angel Inn, still standing on the south side of the river, at Cherry Gardens. Rotherite is in the extreme distance. From this balcony also, the oils "Wapping" and the "Thames in Ice" were painted. A scratch across the sky is in some prints. Whistler told me this was caused by a brick from a chimney being repaired falling behind him and making him jump so that he scratched the plate from top to bottom."—JOSEPH PENNELL.

R. W. WOICESKE

AMERICAN: CONTEMPORARY

Among contemporary prints the work of Woiceske stands out for the sheer beauty and detail of his landscapes.

134. DEEP IN WINTER. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Brilliant impression, in perfect condition. Edition of 75 proofs.

135. IN THE BIG WOODS. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Fine impression, in perfect condition. One of Woiceske's earlier prints.

136. BIRCH WOODS. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Rich impression, in perfect condition. Edition limited to 60.

137. SILENT NIGHT. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Rich impression, in perfect condition. Edition limited to 60.

138. REFLECTIONS. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Rich impression, in perfect condition. Edition limited to 60.

139. BROOKSIDE. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Fine impression of edition limited to 75 proofs, in perfect condition.

140. QUIET DAYS. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Rich impression, in perfect condition. Edition limited to 75.

141. HOMEWARD PATH. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Fine rich impression, in perfect condition. Edition limited to 60.

142. WINTER MOON. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Brilliant impression, in perfect condition. Edition limited to 60.

143. WINTER. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Beautiful proof, in perfect condition. Edition limited to 45.

144. SHADY VALLEY. *Etching.*

Proof signed in pencil . . . R. W. Woiceske. Fine impression, in perfect condition. Edition limited to 75 proofs.



[NUMBER 145]

ANDERS ZORN

CELEBRATED SWEDISH PAINTER AND ETCHER

BORN 1860; DIED 1920

"Smart imitators have not been wanting, either among etchers or painters, but their productions have merely served to illustrate the unapproachability of his unique technique. His art resemble Ulysses' famous bow, which could be sent by the master's hand alone."—KARL ASPLUND.

145. FISHERMAN AT ST. IVES. *Etching.*

Asplund, No. 53. First state of two before the title was etched on the plate. Proof signed in pencil with dedication . . . Til . . . Hagborg, A. Zorn. Etched in 1891. Fine impression on Japanese paper, in narrow black frame. Plate destroyed. There were only about six proofs of this state. VERY RARE.

[SEE ILLUSTRATION]

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[NUMBER 146]

ANDERS ZORN—*Continued*

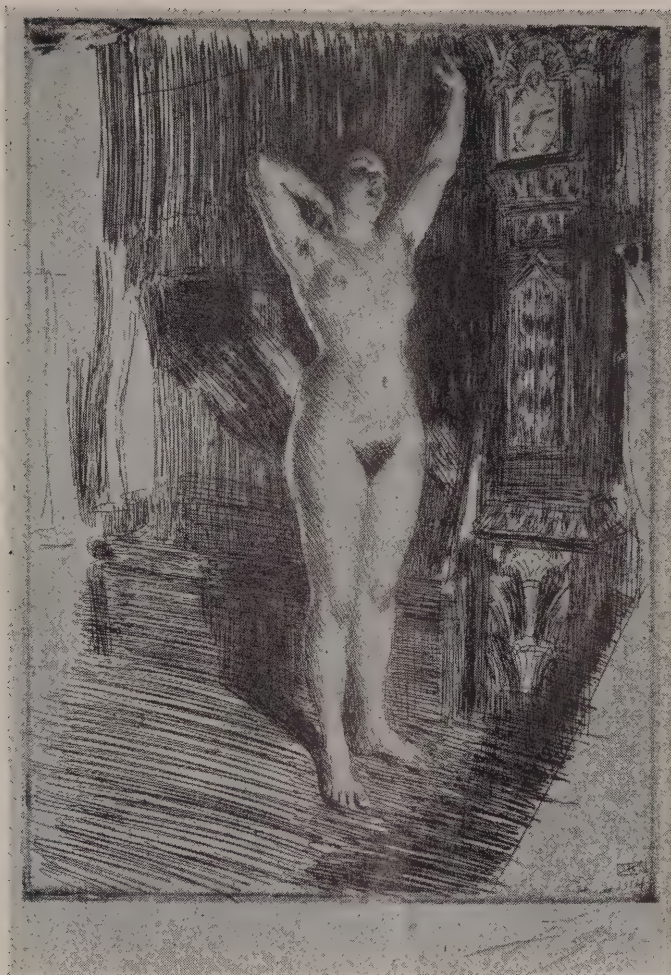
146. PORTRAIT OF ERNEST RENAN. *Etching.*

Asplund, No. . 73. Rare third state before the additional lines on back of book table. Proof signed in pencil . . . *A. Zorn.* One of Zorn's greatest portrait etchings.

[SEE ILLUSTRATION]

147. BERSERK. *Etching.*

Asplund, No. 261. Third state of Four. Proof signed in pencil. . . . *A. Zorn.* Brilliant impression, in perfect condition. This is the state before the regular edition was published.



[NUMBER 148]

ANDERS ZORN—Continued

148. EARLY. *Etching.*

Asplund, No. 262. First state. Proof signed in pencil . . . A. Zorn. Brilliant clear impression, in perfect condition. From the Thomas L. Bennett Collection. Pencil notation:

"This is the first Early I have ever seen and I selected it from the entire first edition (US). It is the first state of the plate afterward changed slightly. I selected three copies of the plate—Three of the best impressions but this is the best-clean-clear-sharp-light figure, looks less massive and heavy than in the darker muddy impressions.—T. L. B." DR. BENNETT.

[SEE ILLUSTRATION]

149. THREE SISTERS. *Etching.*

Asplund, No. 258. Proof signed in pencil . . . A. Zorn. Brilliant early proof, in perfect condition. Plate destroyed.

150. THE FIRST POSE. *Etching.*

Asplund, No. 201. Proof signed in pencil . . . A. Zorn. Fine rich proof, in perfect condition.



[NUMBER 153]

ANDERS ZORN—*Continued*

151. THE PILOT. *Etching.*

Asplund, No. 285. Proof signed in pencil . . . A. Zorn. Rich impression, in perfect condition.

152. MODEL STANDING BEFORE A PICTURE. *Etching.*

Asplund, No. 235. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition.

153. AN IRISH GIRL OR ANNIE. *Etching.*

Asplund, No. 85. Proof signed in pencil . . . A. Zorn, and special Dedication. Etched in New York, 1894. Plate destroyed. Rich impression, in narrow black frame. There were only about 30 impressions of this plate made. EXTREMELY RARE.

[SEE ILLUSTRATION]



[NUMBER 158]

ANDERS ZORN—*Continued*

154. THE TWO. *Etching.*

Asplund, No. 274. Second state. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition.

155. THE FORD. *Etching.*

Asplund, No. 249. Published state. Proof signed in pencil . . . A. Zorn. Brilliant impression on Dutch paper, in perfect condition.

156. THE LETTER. *Etching.*

Asplund, No. 254. Proof signed in pencil . . . A. Zorn. Fine impression, in good condition.

157. THE FENCE. *Etching.*

Asplund, No. 257. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition.

158. ELIN. *Etching.*

Asplund, No. 260. Proof signed in pencil . . . A. Zorn. Rich impression, in perfect condition. Important plate. Etched in 1914.

[SEE ILLUSTRATION]

ANDERS ZORN—*Continued*

159. ALDER. *Etching.*

Asplund, No. 277. Third state. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition.

160. OLS MARIA. *Etching.*

Asplund, No. 286. Proof signed in pencil . . . A. Zorn. Fine impression on old Dutch paper, in perfect condition.

161. MY MODELS. *Etching.*

Asplund, No. 273. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition.

162. BALANCE. *Etching.*

Asplund, No. 287. Proof signed in pencil . . . A. Zorn. Fine early impression in greenish black ink, in perfect condition.

163. A DARK CORNER. *Etching.*

Asplund, No. 175. Second state. Proof signed in pencil . . . A. Zorn. Rich impression, in perfect condition. Edition limited to about 20 proofs.

164. FRIGHTENED. *Etching.*

Asplund, No. 248. Proof signed in pencil . . . A. Zorn. Fine impression, in narrow black frame. Etched in 1912. Plate destroyed.

165. AURORE. *Etching.*

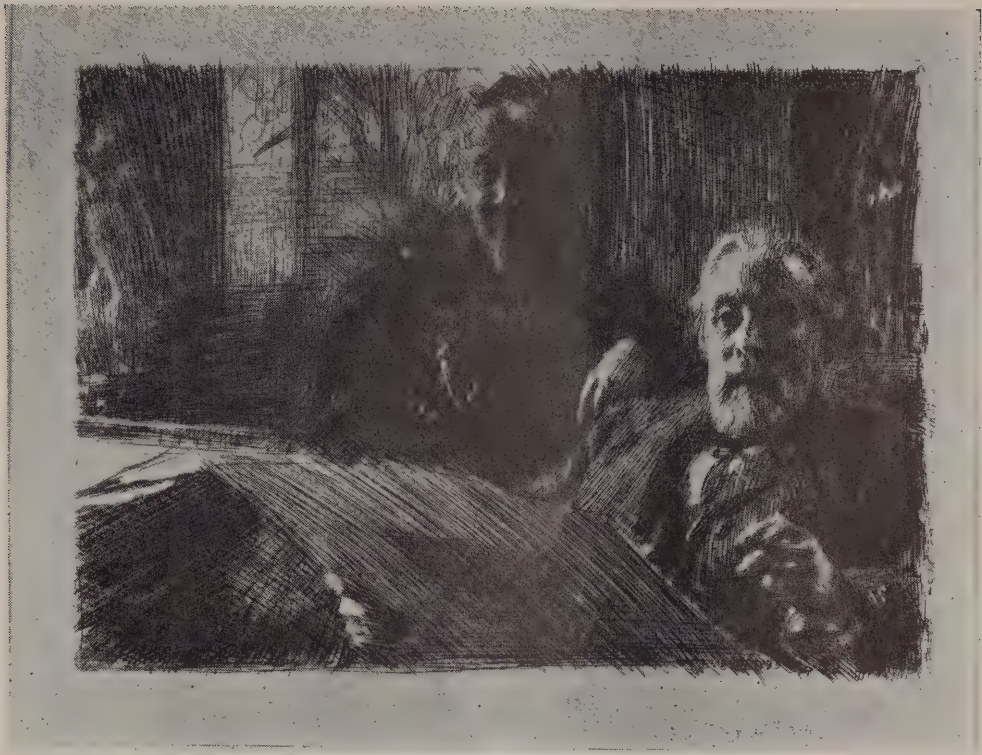
Asplund, No. 221. Proof signed in pencil . . . A. Zorn. Subject is Mrs. Aurore Klintberg. Fine impression in brown ink, in narrow black frame. Etched in 1909. Plate destroyed.

166. AGAINST THE CURRENT. *Etching.*

Asplund, No. 288. Proof signed in pencil . . . A. Zorn. Fine impression, in narrow black frame. Last listed plate of Zorn's.

167. BRUSHWOOD. *Etching.*

Asplund, No. 238. Proof signed in pencil . . . A. Zorn. Etched with burnisher in 1911. Plate destroyed. Fine impression, in narrow black frame.



[NUMBER 168]

ANDERS ZORN—*Continued*

168. MR. AND MRS. FURSTENBERG. *Etching.*

Asplund, No. 97. Proof signed in pencil . . . A. Zorn. Etched in 1895. Fine impression, on heavy paper, in narrow black frame. Plate destroyed.

[SEE ILLUSTRATION]



[NUMBER 169]

ANDERS ZORN—*Continued*

169. SHALLOW. *Etching.*

Asplund, No. 259. Proof signed in pencil . . . A. Zorn. Etched in 1913. Plate destroyed. Fine impression, in brown ink, in narrow black frame.

[SEE ILLUSTRATION]

170. GROVER CLEVELAND I. *Etching.*

Asplund, No. 143. Third state. Proof signed in pencil . . . A. Zorn. Etched in 1899. Plate destroyed. Fine clear impression, in narrow black frame.



[NUMBER 171]

ANDERS ZORN—*Continued*

171. THE WALTZ. *Etching.*

Asplund, No. 54. Proof signed in pencil . . . A. Zorn. Etched in 1891. The scene is in Zorn's studio, Paris. The couples in the nearest room are Zorn and Miss Petrini, Count Louis Sparre, the artist, and Mrs. Zorn. In narrow black frame. Plate destroyed. One of Zorn's finest and scarcest plates.

[SEE ILLUSTRATION]

172. D'ESTOURNELLES DE CONSTANT. *Etching.*

Asplund, No. 205. Proof signed in pencil . . . A. Zorn. Etched in 1906. Fine early impression, in narrow black frame.



[NUMBER 173]

ANDERS ZORN—*Continued*

173. EFFET DE NUIT. *Etching.*

Asplund, No. 99. Proof signed in pencil . . . *A. Zorn.* First plate, dated 1895. Clear brilliant impression, in perfect condition. Plate destroyed. Asplund lists proofs in National Museum, Bibliotheque Nationale (donation by Zorn), Zorn Collection of Thorstin Laurin, and Charles Deering of the Chicago Institute. In narrow black frame. Probably no more than 6 or 7 proofs. EXTREMELY RARE.

[SEE ILLUSTRATION]

174. EFFET DE NUIT III. *Etching.*

Asplund, No. 111. Proof signed in pencil . . . *A. Zorn.* Etched in 1897. Plate destroyed. Rich impression, in narrow black frame.

175. MRS. GRANBERG. *Etching.*

Asplund, No. 172. Proof signed in pencil . . . *A. Zorn.* Etched in 1903. Fine impression, in narrow black frame.

ANDERS ZORN—Continued

176. MRS. POTTER PALMER. *Etching.*

Asplund, No. 107. Proof signed in pencil . . . A. Zorn. Plate destroyed. Etched in 1896. Fine impression, in narrow black frame.

177. READING. *Etching.*

Asplund, No. 78. Proof signed in pencil . . . A. Zorn. Sitters are Mr. and Mrs. Chas. Deering. Plate destroyed. Fine impression, in brown ink, in narrow black frame.

178. PORTRAIT OF C. F. LILJEVALCH. *Etching.*

Asplund, No. 224. Proof signed in pencil . . . A. Zorn. Etched in 1909. Plate destroyed. Fine impression, in perfect condition, in narrow black frame.

179. ON HEMSO ISLAND. *Etching.*

Asplund, No. 276. Proof signed in pencil . . . A. Zorn. Etched in 1917. Fine impression, in narrow black frame.

180. THE STOREHOUSE. *Etching.*

Asplund, No. 169. Proof signed in pencil . . . A. Zorn. Etched in 1903. Plate destroyed. Fine impression, in narrow black frame. Pencil sketch in Zorn's sketch-book.

181. THE FORD. *Etching.*

Asplund, No. 249. Proof signed in pencil . . . A. Zorn. Fine impression, in perfect condition, in narrow gilt frame. Plate destroyed.

182. THE BRIDE'S-MAID. *Etching.*

Asplund, No. 192. Proof signed in pencil . . . A. Zorn. Etched in 1905. After a painting by Zorn in the National Museum, Stockholm. Rich impression, in narrow black frame.

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Auctioneers.

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